

TNS

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PUNK & SKA
FANZINE

Issue 12: Sept/Oct 2011





Welcome to issue 12 of TNSrecords fanzine. We seem to be so busy at the moment that each issue is taking a little longer to get out, so we have made it bigger and hopefully better to make up for the four month wait. With more and more people contributing there is so much more variety and opinion so hopefully you will all enjoy it.

There is loads of information about what we've been up to and what some of the bands we work with have planned within the fanzine to help you keep up to date, but please also visit our regularly updated website for up to date information: www.tnsrecords.co.uk

We'd like to say a huge thanks to everyone who bought stuff during the big TNS sale. Without you we'd be screwed. TNS is not-for-profit, but if we start making too much of a loss we can't carry on so thanks for your continued support.

There are still lots of sale items available and we really try our best to keep all prices as low as we possibly can so please pay a visit to the webstore on our site and take advantage. We have got loads of new stock in lately from some other awesome labels and it's all online. We've got stuff from the fantastic Pumpkin Records (who feature in this very issue), hardcore and skate punk from 5FeetUnder in Denmark, loads of great punk rock from Stikman

Records in the USA, punk n' roll and psychobilly from Rilrec in Germany and stuff on the way from ska-core label, Community Records in the USA, plus lots, lots more. It's well worth your time checking out all of these labels!

We've also been recording the TNS podcast again. It's going out once a month on the Punk Britannia Show, which is live through www.punkrockdemo.com, available to download through www.studsandpunks.co.uk and should be up on the TNS site by the time this is printed. We've done four brand new episodes playing lots of quality underground music and basically chatting shit in between songs. I think we're pretty funny, but you are more than welcome to disagree.

The big news at TNS is the release of TNS017: Rising Strike - Bite the Hand That Feeds. I love it and hopefully you will too. There is an interview with the band in this issue and lots of free tracks available on the net to whet your appetites. It's our fourth release of the year. There is an advert for all those releases later in the fanzine and obviously it would be fantastic if you checked out our back catalogue.

We've also got a couple of gigs

coming up. I'm not sure if this will be printed in time for our Gullivers gig featuring Rising Strike, Beat the Red Light, Sense of Urgency, The Liabilities and Cot1B on Saturday 17th September, but if it is, come down. There is a poster for our October Halloween special on the back cover and info about some gigs at FC Utd in the columns bit.

I hope you enjoy this issue and we hope to see you at a gig soon.

Andy

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ADVERTS

We'd like to say a huge thanks to everyone who advertises in this fanzine. Without you we really couldn't keep this fanzine free and produce as many as we do. Please email andy@tnsrecords.co.uk for advertising rates.

Advertising doesn't actually come near to covering all the costs of putting this fanzine out so we have put a donations button up at www.tnsrecords.co.uk

If you have been receiving the fanzines for free (see above), or just enjoy them and feel you'd like to help us out, your support would be hugely appreciated and your pennies will help print more fanzines. Thanks so much for your support. It means a lot!



TNSrecords is a Manchester based independent record label. TNS (That's Not Skanking) was founded in 2003 as a fanzine and to put on local gigs. In 2008 TNS evolved to include a record label with the aim of supporting great underground Punk & Ska. TNS is run based on the following core principles:

TNS are dedicated to supporting exciting music at grass roots level.

We believe in the music 'scene' working together as a community making every aspect better for all, discriminating against none.

TNS is run on a not-for-profit basis. We generally just about cover costs, anything else funds future releases.

TNS' bands should be actively involved in supporting other bands and helping them to play in their towns, working as hard as possible to get underground music out to genuine fans.

TNS oppose pay-to-play gigs, music competitions and money grabbing promoters. Music should never be about competing.

We believe that music can be a positive force politically, socially and morally, but also that everyone involved should have lots of fun!

If you want to get involved please don't hesitate to get in touch.
tnsrecords.co.uk



The Arab Spring – Reflections and The Future

2010-2011 saw many countries in the Middle East and North Africa erupt in protest, anger, and hope. When reflecting on the events of the past year and the history surrounding them it becomes incredibly clear just how complex each country involved truly is. Out of the 18 countries involved, each one has its many differences, whether in religion, form of governance, or international relationships. However, there are many aspects that a lot of these countries have in common – a shared culture and language to some extent, and a history of intrusion and intervention from the Western world, militarily, economically, and politically. Were these recognisable aspects key in the chain of events and the seeming domino effect on the people of each country yearning for some form of change? It has certainly been the case before in Middle Eastern politics with some ideologies such as Arab Nationalism – a base of common ground can be vital in uniting people. However, the future of the countries involved in the Arab Spring is not as simple as this common ground or future vision may suggest to the outside world. The difference

within many of these countries, let alone these regions certainly does divide people. There are many areas that cause concern when trying to envisage the future of the “Arab Revolution” – how will governments be formed? Will they be open to corruption? Will this all only lead to more conflict and civil wars? Who decides what the best way to govern actually is? Right now it is impossible to answer these worries, but there is certainly some hope in the future too. The hundreds of thousands of people gathering to discuss political action against the injustice they have faced in living standards, education, rights and freedoms is something that every person should be inspired by. The people dying every day in protests and battles to try to create better conditions for future generations is something that deserves the largest amount of respect but also anger that this may be the only option – what better motive can there be for creating truly fair governance than the memory of these people and what they have done for others? During the period of this text being written, there have been plans by many Egyptian civilians to protest further due to their frustration with certain questionable actions of the transitional military government, and while this may cause further unrest and the possibility of further deaths, it is important that these people are still passionate about

how they view their future instead of being complacent after the achievements they have already gained in toppling Mubarak and his consequent trial. History has been repeating itself for too long, and in an ever increasingly interconnected world we should all try to take action against the wrong doings of those who represent us as it does not only affect us but citizens of other countries all over the world. Due to our more globalised politics, it is also important that we try to understand other countries in as many ways as possible so we do not have to rely on our media for our points of view. Within the protests and uprisings in the Middle East and North Africa, it is necessary to understand the roles that other countries play in their support or subjugation of these movements for their own gains, an aspect which isn't mentioned too often on BBC, CNN, Sky News etc, but is majorly influential in the progress of the “Arab Revolution” and the potential allies or enemies of many countries.

Ramaya Hany



Society: We all know there's something wrong and we've known it all along

In August 2011 we saw a series of riots, which spread throughout the UK. It's a subject that has been written about and discussed extensively and I'm sure everybody has a decent idea of what happened so I won't discuss that. I'll also leave the varying reasons for the riots in different locations for another writer - obviously there are differences in motive, particularly with the London ones.

However the cultural reasons which may have caused these events to have taken place is something I felt I wanted to talk about. I've heard a huge range of varying opinions about the events from a variety of people and it's very hard to say who has got it right, it's possibly a combination of many peoples opinions, but this is my own personal take on it.

I do want to make it clear that I am not condoning what happened and have every sympathy for the innocent people who were affected. I also believe that very few of the people involved had a preconceived political agenda to what they did. However, whilst the events may not have been the result of a politically informed attack, for me they are still a political event. The reason these people felt the need to riot must be related to society as

a whole. We are all a product of our society. Therefore the causes of these riots must be a result of failing in our society, failings developed over many years that are continuing to get worse due to the current government. Surely this is where the attention should be targeted, rather than towards short term, single issue measures.

Martin Luther-King says it better than I possibly could.

“There is nothing more dangerous than to build a society with a large segment of people in that society who feel that they have no stake in it; who feel that they have nothing to lose. People who have stake in their society, protect that society, but when they don't have it, they unconsciously want to destroy it.” Martin Luther King Jr

When you cut facilities, slash jobs and abuse power, whilst refusing to provide answers or justice, people will express their anger and frustration. *“A riot is the language of the unheard.”* Martin Luther King Jr

On 17th February, 2011 David Cameron said *“This idea of mutual responsibility is the vital ingredient of a strong, successful, compassionate welfare system. We need responsibility on the part of those who contribute to the system – government and taxpayers.”*

However, I think even

the most generous Tory supporter would have to question whether or not this ‘mutual responsibility’ has ever or will ever exist, when for most working people our taxes are rising, our wages shrinking, yet the welfare state is losing so much funding.

There has been much written about MP's expenses scandals and about corporations and individuals exploiting tax loopholes and offshore accounts, not to mention the bank bailouts we paid for. When the public see this level of abuse of power at the top, whilst also seeing their chances of employment or education, the safety net of benefits and many community projects being taken away, it is easy to see why anyone becomes angry. A good example has hardly been set. Even if the anger is not a direct response to the policies, the fact that the wealth gap in the UK continues to expand to a ludicrous extent can only affect the morale of people who are from poorer backgrounds. (A recent report by the High Pay Commission suggests that *“within 20 years, the top 0.1 per cent of UK earners will see their pay rise from 5 to 14 per cent of national income.”* The most recent statistics I can find related to spread of wealth were from 2003 on the Office For National Statistics website. They suggest that ‘The wealthiest 1 per cent owned approximately a fifth of the UK's marketable wealth in 2003. In contrast, half the

population shared only 7 per cent of total wealth.’)

“Money being endlessly shovelled up to the top by the state is considered the natural state of affairs; anybody trying to speak for the interests of the majority is considered a rude and irrational ‘warrior’.” Johann Hari

The way in which capital has been taken from the poor and the ‘squeezed middle’ and put directly into the hands of the wealthy should certainly be questioned legally and morally (read Naomi Kleins ‘The Shock Doctrine’).

“The truly powerful feed ideology to the masses like fast food while they dine on the most rarified delicacy of all: impunity.” Naomi Klein

“All the power's in the hands, of people rich enough to buy it” The Clash - White Riot

The system we live in has always had a lot to answer for, but the true depth of it's problems are really being brought to the public attention in recent times. The problems it has caused go much deeper than purely a movement of wealth to the rich. For example, it has also bread a world where possessions are status symbols. People who argue that ‘the people looting can't be that poor because they have Blackberrys’ etc, are ignoring the fact that these items are now things people aspire to have for status and what is more, the system

cannot survive without people wanting to own the items it produces. If the items produced are not sold the cycle breaks down. This is another reason why capping wages, etc is not a good way to keep the economy moving, especially in a consumer driven society such as our own, but that's another debate for another time.

“Capitalism contains the seeds of its own destruction.” Karl Marx

Many have argued that the rioters are just lazy thugs who want a ‘free ride’ and are not prepared to contribute to society and that may very well be true, but is that really a surprise in the sort of society we have built? I personally am not surprised that these people can be so aggressive and have such little regard for others or for the consequences of their actions. This has been building for a long time.

If you flaunt wealth and commercial goods in the faces of the people who can't afford them, but constantly tell them that they need them, they will look for an alternative way to acquire them. When the acquisition of those items seems impossible, yet people such as bankers, politicians and the media are seen to be openly bending the rules to acquire their status, whilst I again don't condone the actions of the looters, I find it hard to be surprised by them.

Clearly we are not

going to hear eloquently explained political reasoning for the riots from the people involved. However, if you are looking for examples of the public taking to the streets, which can be supported by informed arguments look no further than the hundreds of thousands of public sector workers and students taking to the streets asking for answers. Something in our society is clearly not right for many, many people. Teachers are being labelled greedy for wanting to protect modest pensions, which are being illegally altered (I'll tackle this one next time) and students have been treated as nothing more than yobs, despite their well organised and largely peaceful protests. When peaceful protest doesn't work you begin to see why people become frustrated. Democracy doesn't seem to work either. Many people (including huge numbers of students) voted for the Liberal Democrats, not because they presented all the answers - they still firmly embraced many of the faults with the present system, but they at least suggested a step in the right direction for a fairer society. Look where that decision got people! Is it any wonder many don't vote?

Obviously it also comes as no surprise that politicians are revealed

to be liars and hypocrites. David Cameron is the first to suggest heavy punishment for violent actions by UK citizens but our governments record in places such as Iraq and Afghanistan clearly suggest a wholly different set of rules apply there. He is also fully supportive of Middle East revolt, "Yes, the transition has to start now to demonstrate to people inside Egypt that their aspirations are being understood." David Cameron, Feb 2011. However, he has flatly refused to change policy due to protest and with the help of the right wing press has constantly attacked any legal protests in the UK. We have a Prime Minister who is prepared to listen to the people elsewhere, but not where he has been elected (actually that elected bit is not entirely true). 'The Shock Doctrine' again explains the benefits that such foreign policies have financially.

There is plenty of internet speculation about Boris Johnson's time in The Bullingdon Club (of which the Cameron and George Osborne were also members) for an incident involving vandalism and a Radio Nottingham interview (available on Youtube and reported in The Telegraph) questions Nick Clegg about the burning of a greenhouse. Not necessarily acts

of similar magnitude but more hypocrisy nonetheless.

"We got drunk, trashed the Ritz and then went down Piccadilly to loot a few items from Fortnums" Boris Johnson Autobiography in reference to the Bullingdon Club, 1986.

And on a larger scale, is smashing a window and looting any more of a crime than hacking phones or bankers gambling with money? What sort of society do we live in when the demand to sell newspapers or to get ahead financially causes such actions to occur? People are scared.

"Neither a man nor a crowd nor a nation can be trusted to act humanely or to think sanely under the influence of a great fear." Bertrand Russell

The media has a big part to play in all this. The fact that anyone still buys a paper owned by Rupert Murdoch defies belief. Is it a coincidence that Rupert Murdoch was so supportive of the Conservative election campaign and was subsequently nearly given almost complete control of the media? Who knows, but the corruption of the media has been exposed for everyone to see by the phone hacking scandals. The media too have

an agenda and that is proved by their selective and biased reporting. Many papers have tried to turn the riots into race or single parenting issues rather than addressing the real problems.

"Early in life I had noticed that no event is ever correctly reported in a newspaper." George Orwell

So where does society go from here? As I said at the start, I certainly do not condone the riots but I do fear that there will be more. I don't believe that these riots were particularly politically motivated, but as the wealth gap increases, the welfare state is ruined, whilst the rich continue to get richer I am personally surprised more people haven't taken to the streets. I fear that the government will make a typical knee jerk response to this. I mostly fear they will use it to introduce laws about groups on streets in an attempt to undermine the right to protest. That remains to be seen. It's all certainly already being used to scare people and fear is historically one of the best ways to impose political policy, which is not necessarily to the benefit of the people.

"The more you can increase fear of drugs and crime, welfare mothers, immigrants and aliens, the more you

control all the people." Naom Chomsky

"Collective fear stimulates herd instinct, and tends to produce ferocity toward those who are not regarded as members of the herd." Bertrand Russell

I would like to see a society where people have some sort of motivation to look after what they have and a sense of pride and respect for their community - that's surely the best way to avoid these sort of events. People need opportunities to learn and to develop and to better themselves. Rather than pumping tax payers money into corporations 'to get the economy moving' I would like to see community projects, back to work projects and support for local industries and jobs. Maybe I'm living in a dream world and people would still abuse this, but I live in hope that most people when given a chance would respond to an opportunity. But for this to happen people such as David Cameron and his peers need to show the mutual respect they preach. How you get the privileged to care is a difficult one though. As Helen Keller said, "It is hard to interest those who have everything in those who have nothing." Personally I believe that bailing out banks with tax payers money, for them to then immediately give out bonuses and then hammering the funding of schools and health care

are worse crimes than smashing a few windows. Maybe if the majority of society actually felt like we mattered we could actually all be in it together. I don't know the answers, but I do know that if things continue to escalate it's all going to get much worse before things get better.

"One nation of division and conformity. Divided we stand, united we'll fall. So where's this land of equal opportunity? Divided we stand. United we'll fall." Joe McMahon, Smoke or Fire

Andy



Authenticity

All music, except when dominated by the impulse towards fame and commercial success, strives towards authentic expression. Without authenticity music loses its power, its ability to express what speech leaves out, retreating to the role of soundtrack or decoration. But authenticity is a slippery bastard; all too easily it is lost in repetition and compromise. Different musical movements have dealt with the slide into the inauthentic in various ways. Almost uniquely, punk diagnosed the problem to be with artistry itself: through its atavistic rejection of virtuoso performances and self-indulgent lead solos, punk identified

the pervasive tendency of the means destroying the ends. The artifice of music, the ability to compose ever more complex and intricate structures, becomes a goal in itself; expression and authenticity are eclipsed by talent's need to display itself. Nothing is more alien to punk than the competitive musicianship of jazz. The destruction of the ends by the means is a condition common to all aspects of modernity. Its logic is revealed in the idea that the suspension of civil liberties is justified in order to preserve democracy, or that people's welfare can be sacrificed for the 'health' of the economy when the latter is meaningless if it does not serve the former. This suspicion of the means is the basis of punk's affinity with anarchism, which holds that the dream of freedom cannot be achieved by the means of leaders and authorities. In its antipathy towards artifice in music, however, punk faces an insoluble dilemma. All music, to some extent, is artifice. The creation of a punk sound, a distinctive punk aesthetic, was itself a shortcut to expression, a means to authenticity that becomes a dogma: at its most unthinking, punk retreats into a set of boxes to tick, motifs to repeat, and slogans to regurgitate. By remaining true to punk's hostility towards musicality, punk betrays its own prohibition against the inauthentic. Cool cynicism tells us that punk's moment has

passed, that punk, as the cliché goes, is dead. But such an attitude invites one of two conclusions. Either music has become irredeemably polluted, to the point where it can only gesture falsely towards expression, or we must resign ourselves to waiting for those brief moments when true artists achieve authentic self-expression through and in spite of their musical skill. Both conclusions are appallingly elitist, echoing our sick society's mantra of 'surrender your ambitions: you only need to consume'.

To avoid the coroner's pronouncement, punk must remember how to experiment without letting experimentation be for its own sake. The first step is to work towards some kind of consciousness of what we want from music, and what authenticity means to each of us. Keeping hold of the authentic may be impossible, but for fleeting outbreaks of rampant expression, but its impossibility should not imply the abandonment of the attempt. Through that attempt, even in the expectation of failure, spectacular things can happen. To borrow from the situationists of 1968: "be realistic: demand the impossible."

Tom Houseman



THERE IS ANOTHER WAY

When talking in the van about all the amazing venues we had visited during the Revenge of... summer tour around Europe, the phrase 'there is another way' was probably the most commonly used to describe our experiences (Check out the interviews with a couple of these venues in this fanzine and in greater detail on the TNS site). They were run collectively for the benefit of their local communities, run in such a positive way and provided great venues, cafes, hangouts, free stores and work spaces. It wasn't that we were unaware of these great spaces - we have witnessed short term examples in the UK to an extent, for example the OK Cafe in Manchester, but what had been built and survived over an extended period of time by people working together was inspirational.

These experiences, alongside recent reading, have made me think again about the scale in which I view society. As Sam discussed in the previous issue, I am often one of those guilty of ranting about national and global issues over a pint or at the TV instead of making an impact where it matters. Despite David Cameron's ramblings over the past 18 months about the 'Big Society' (whatever that is?) it seems to me that power and decision

making has moved even further away from the communities and people that it is supposed to belong to. And even more so, democratic power has been ever increasingly eroded and replaced and influenced by large corporations. Of course as consumers we do hold a certain amount of power, but does this result in real changes or just a change in marketing strategy? After all, Cameron claimed the coalition would be the 'greenest government ever'! And often the large corporations aren't public facing - reducing our influence over them.

I think the power to prevent corporations taking the piss needs to shift to a global scale, but this moves the ability to influence decision making further away from real people. Even on a small scale the recently proposed re-jig of electoral boundaries and reduction of MPs can't be a good thing. I'm not one to say that the current crop of MPs should keep their jobs, but surely fewer of them serving more constituents results in a reduction in our influence?

So what now? I'm tempted to say 'forget worrying about national politics'. Whoever is in charge in Westminster, claiming to have legitimacy to dictate to us with their 30 odd % of votes won't really make any difference. But they DO need to be reminded who they are supposed to be working for. That they can't go

back on their promises, they can't keep making the rich richer without the fear of protests and strikes, without the fear of reprisal.

Don't get me wrong, I think these are all very important, but on a personal level I think I need to re-adjust my scale of thinking down to a level where I can make a difference.

What is the point in worrying and ranting, scraping to save for a mortgage and to get on the property ladder when the banks will still just have you under their well-manicured thumb nails? And what is the point in pinning all your voice and effort promoting and voting for the party that promises not to cut your salary, when in fact they probably all will in some way, and on the other side of the planet there are millions of people being paid peanuts for making things you buy every day in a shop.

Surely what really makes a difference is what happens around you and your little world, the place where your influence is the highest. On this small scale if we work towards making little things better, try to make the right choices, and then we don't need to worry about the rest. Yes there are global problems that affect us all, but maybe our greatest power is to try to live in a way that we believe in. Then perhaps a van load of people on tour will cross our path and think 'there is another way'. Without the real

power of the vote, surely the choices that matter are where you spend your money and where you focus your energy? Well I will try to focus my energy and my money on my community. Not any specific one as yet. But taking into consideration all those things we saw on tour - all those places that had so much passion, so much commitment. People are the force for change and I truly believe it - yet until now I have used all my time being angry and annoyed!

I think it's very important to try and understand world politics, the impact of political decisions and teaching ourselves to be able to cut through the crap that is fed to us everyday. To quote Faintest Idea "If you're not pissed off, you're not paying attention". We need to know when to make a stand, but I think that the greatest influence and impact is achievable on a smaller scale.

Build your personal anarchism, your world that you want to live in; it can then serve as an example to others. I think it's important to build your space and community first and go from there. I hope TNS encourages other people in some small way to put on gigs or put out some music, as the amazing spaces we visited in Europe have inspired me, as well as more local projects such as FC United hope to with other supporters and with the communities they work in.

So that is where I am at the moment, although my opinions are always on the move. I'm going to try not to worry so much about who to vote for in the next election, with the associated 3 months ranting and debating for the 20 seconds it takes to fill in the voting form. But I will try to look to the local community more - in what form that takes I am not yet entirely sure...

Tim Bevington



TNSrecords at FC UNITED OF MANCHESTER

Many of the TNS team are avid fans of not-for-profit, fan owned and DIY football club, FC United of Manchester.

Before every Saturday home match we are treated to a variety of live music from an amazingly diverse range of genres in the 'Course You Can Malcolm' bar area. The music really adds to the whole match day experience and is part of what makes FC so unique.

Revenge of the Psychotronic Man appeared there last year and introduced the organisers to all we do at TNS. We are incredibly honoured that they have asked us to take the reigns at a couple of home games this season to introduce a bit more of TNS to their crowd.

If past experience of writing this fanzine is anything to go by, the first TNS/CYCM

collaboration will have already happened by the time we go to press, but if you are into your football keep an eye out for the second event at Gigg Lane in Bury. We've tried to pick bands who not only think in a non-profit way in terms of music but also understand what FC is all about. Some members of the bands who will be playing are also FC fans.

On September 17th we'll have sets from thrash punks, Revenge of... and TNS new boys, Rising Strike who will provide politically informed punk mixed with ska.

Then October 15th will see two bands signed to our good friends at Pumpkin Records. We'll have hotly tipped newcomers Black Star Dub Collective, bringing their superbly executed mix of political dub and reggae and The Autonomads, who will provide more excellent socially aware ska punk. I think that the links between FC United's mission statement and what happens within punk rock are so strong and that the punk football chants we sing at FC are spot on. More and more people I know from the punk scene are being drawn to FC, because it is football done in a way that ethically minded people can support and that is great to see.

It highlights how an alternative way of working can cross over into all areas of our lives. The types of communities built within the punk scene and at FC can surely spread

even further into wider communities.

I've been on both the TUC march and the public sector strikes of late and it's inspiring to see faces I recognise from both FC and from the punk scene involved in these events and it's great to see communities standing together and showing a real sense of unity to try and achieve a fairer world.

If you like football but hate the money driven side of the game, I really can't recommend FC enough.

Andy



Lipstick Pricks

As a feral fish stinking youth in H(u)ell I would often find simple pleasures in hanging around with a mongrel dog me and me mates aptly called 'Arnold'. Nobody knew his owner, he just hung around our street at the time the council tore half of it down. He would be waiting politely outside the front door in a morning, follow us as we explored the empty shells of soon to be demolished houses, shit and piss everywhere and sometimes it could be hard to lose him if for example a game of football was organized (he ripped footballs apart). Yes, Arnold was a part of the gang, an

honorary member, an outstanding character of a hound. He was a mate for life. Of course the time came when he abused his position as friend, gang member, brother, fam etc and took it upon himself to simulate sex on the back of Michael Langan's blue parker coat. Michael was still wearing it. He was of course very traumatised and also very unaware of what we would now recognize as a doggy paedophile. We all learned a valuable lesson that day as Arnold shot his load and we all watched in confusion as it slowly dribbled down on the back of that blue parker, Michael now running away crying. We all get fucked by those we do not always expect! We bleed, cry, fight, fuck, get drunk then wait to see if the next world rewards those who really do deserve it. It's been one hell of an amazing summer for me as I have now been in a real city just over a year now. Music, shows and festivals have made me very content, bruised and satisfied that I ain't turned into a boring career mortgage forget ya heart and soul twat yet. But also this summer has seemed one of the toughest for many jobless, struggling people like myself and family. The sun never really came out to play (hip, hip, hurray) the youth went nuts on the streets of our cities, looting the shite sold to us by celebrity morons who think talent is 'being pretty'. Prettiness is a happy soul and plenty

of us know this without the scarecrow tactics of our TV half heroes. I like the old school celeb, you know the likes of Dawn Acton better known as thee Tracy Barlow. I must say she was one of my Strummercamp highlights this year watching her ska dance braces up pissed out of her brain and drooling. Or what about Jeff Hordly as our very own northern Mitchell Cain Dingle! I had the pleasure of giving him a dead arm at both Leeds Festival 2005, then the following year as I ran at him, dead armed him and said 'did that to ya last year mate'. I guess the minor celebs hanging around backstage at cool, corporate, music festivals does get my goat and so I have to do something remarkable to piss them off. Poor Jeff disappeared without any Dingle trademarks later the same night when I was assisted by Chaz n Neil from Lightyear to help me plant little kisses on his cheek as he was at the bar. Let's just say the reaction was nothing exciting like 'I have just been laid out by Cain Dingle!' No nothing like that, he walked away and I felt almost guilty. I suppose the world would seem more fair if the flat, soulless, orange pretties where all locked in a zoo so we could watch them spend all day been amazing and hating each other wearing Hunter wellies and Ray-ban eye hidars. Many would not want feeding anyway. Then maybe

we could have the ridiculous money they earn churning shit for the robot man in a suit and put it to better use like in our communities. We could help secure a happier underclass and rid the world of 'thick'! Yes, the idea that some of those we love and trust fuck us the bad way or 'I have just been Arnold by so and so...' can seem a simple norm of life in comparison to the shit we are told by orange pretty thicks almost anytime we turn on the propaganda box. I sometimes wonder what ever happened to Arnold, and if he was in fact really a fictional cheese dream. It would be great if Arnold was here today to open the cage in the celebrity zoo and allow him access to a new home, his lipstick proud and out. **SPLASH!**

Keep safe folks and buy my beer!!!!

Sweet kisses and dead arms.

Jim Sorrow



Monday Morning Marxist

So hang on, wait a second, let me get this straight? Cos it sounds like it's surely some form of mistake?

Not to be too presumptuous or rock

the boat as I can see you've a system here suiting some but not most.

Time management's the problem. An expression I hate, as my time is managed poorly almost each day

I'd rather not be here and not just when sunny, I'd holiday in monsoon season than be making you money

Like sleepers they laid out the week in the past so the train could not deviate or stray from the tracks.

Why five days for work with just two to live? Whose idea was that, who's will & whose whim?! Are they still looking on now with the widest huge grin, I'd dig the fucker up to serve justice on him.

But fine, ok, I'll give it a try, what's 65 years if I live to 79? I'll have my fun then before sloping off to die.

But have you ever chewed paracetamol to really get the taste? I mean chewed & mulled until it's just a white paste.

Well that's the taste I have to convince myself to like, the slowest death imaginable one tablet a day for life.

My 9 am ritual. Ritual suicide.

I could throw myself in head first, like the programs on TV, where they try to convince you that business is sexy.

Where comparing job and self worth is richly condoned so you try with all your heart to be the best little drone. Except after an hour my enthusiasms gone because by acting like

that is just what they want.

Well I'm done, I'm finished, I'm out of the game, I tried it your way and it's fucking insane, you're not happy, or content, you've been tricked, you've been tamed,

The meagre rewards from slaving the five don't have the decency to cover your prescribed leisure time.

If I took a poll of all you hold dear, of the joys you'll cling to when your time draws near, I'll wager your memories will have some significant gaps, namely Monday to Friday, where you wished time to elapse.

So you'd better have packed it all in to those two precious days as it looks like any change is a lifetime away.

I'll foster some bitterness and gently agitate. I can't pretend anymore that it doesn't just grate, that we still keep on making this big fucking mistake.

By Max Johnson



SLEEPING IN A BANK VAULT

A LOOK AT AUTONOMOUS COMMUNITY SPACES

In the summer of 2011 I visited mainland Europe on tour with Revenge of... and was lucky enough to play at some fantastic venues. In fact everywhere we went we were treated so nicely and it was incredibly humbling. Rather than do a tour diary however, I thought I'd like to write specifically about a certain sort of venue I was particularly inspired by during this tour. These were the squats/former squats/autonomous spaces/community centres (whatever you want to label them), which we visited. I'm very aware that often we complain about the state of the world extensively in this fanzine and I wanted to write something positive about some places which were so inspirational and proved to me that there really are alternative ways of working/living which really do work.

I'd like to thank Chris from De Grote Broek in Nijmegen, Dennis Meinen from Huize Spoorloos in Emmen and Matt Martin from Pumpkin Records/Black Star Dub Collective/Dead Subverts (who has frequently toured Europe) for their extensive and incredibly interesting responses to the questions I sent them. If space was no object I would have printed the whole interviews. Instead I have published the full interviews at www.tnsrecords.co.uk. For those who don't have internet access, if you write to me at the address at the front of the fanzine

I will print and post them to you.

I'd also like to say that the more regular venues we visited on tour were equally awesome and the people we met were equally nice, but as I'm limited by space and have a tendency to ramble, I'll focus on the autonomous spaces this time.

The autonomous social spaces we encountered are run with the aim of collective and equal communities working together in a positive way with no leaders, providing alternative ways of living. Many of the spaces had previously been squatted (or still are) as the people involved attempt to make use of unused spaces in a positive way. All the places we visited offered things for the local community such as free food, clothes and furniture and cheap booze alongside spaces for live music, arts projects and general partying.

The first place we visited was Huize Spoorloos in Emmen in The Netherlands, which has existed since 2004. Dennis who lives there says, "The idea was to create a good place where people could live and house things like a 'food give away' and a free shop."

This later evolved into putting on live music. Huize Spoolloos is a former squat, which used to be a bank. Although squatting is now illegal in The Netherlands Dennis

says that the place is still pretty much a squat, and to his knowledge most squatted community based projects have been allowed to continue despite the law change. The owner of this particular building has given permission for it to continue to be used in this way and has also promised to provide a new building should he ever need to use the former bank.

Spoorloos provides a free/donations shop full of clothing and furniture. There is also internet access from a kind of DIY internet cafe (behind the bulletproof glass, which was previously the bank counter).

Local supermarkets allow the Spoorloos residents to take food, which is being thrown out and it is used to provide free vegan meals for the community. The venue is in the basement with an excellent sound system, which hosts touring bands and also provides a community space for people to hang out. The most exciting part for me was the fact that the bank vault was now full of bunk beds. It's pretty cool waking up in a bank vault!

Dennis describes what was so amazing about Spoorloos better than I can. "It gives the people something to do and the people with little money finally have a place to get some furniture and/or food, which to me feels really good to be able to offer."

Chris lives in De Grote Broek in Nijmegen, in The Netherlands. He describes it as "a house for 14 people and about 10 social organisations like refugee aid, a vegan restaurant, printing/art organisation, ABC, gay-rights organisation, a 'left-wing' newspaper, etc."

It originally opened in 1984 when it was squatted. When the owner of the building died it was passed to the city government. However, again the more liberal attitude to squatting in mainland Europe and a greater understanding of its positive side was displayed. Chris explains: "It was bought by the city-government, strangely enough not with the intention to get the squatters out, but in order to make some kind of sustainable situation for the building and all the people inside. They sold the building to a non-profit housing cooperation. They have owned it for the last couple of years, and we pay rent to them."

Thanks to them a big renovation was made affordable. Almost all of the renovation was done by people who voluntarily wanted to help out, and some specialist things (like the showers) were made by the housing cooperation."

De Grote Broek has an excellent venue for an eclectic mix of touring bands and for club nights which is humorously named De Onderbroek (The Underpants), a really nice vegan cafe

The ethos of the music venue was also great. *"In De Onderbroek you don't get ignored if you wear the 'wrong' clothes or shoes, we all look at the things that really matter. Sexism, homophobia and racism*

Throughout the tour we were humbled to meet such genuine, motivated and nice people who were working together collectively for a positive alternative to systems they opposed. The inclusive nature of the venues we visited was

Having experienced the way these places work in mainland Europe it becomes ever more frustrating that the same things can't be achieved in the UK. Obviously legalities make things more difficult here, but it's also the media portrayal of squatting which really doesn't

It is incredibly frustrating when walking around Manchester and seeing just how many empty spaces there are around the city, which could be used more productively with a bit of good will and community spirit. In fact I've heard so many stories of squatters actually increasing the value of a building by making it more liveable and usable, rather than allowing it to be left to fall apart.

There are obviously

As Matt says, “It’s extremely important that

Personally, I just hope that people in the UK can begin to see the positives of these projects and how they can benefit the community, especially at a time when community spirit is supposedly at an all time low. As for Europe, I feel privileged that these people were kind enough to invite us into their homes and inspired by what they have built and hope new legislation doesn't jeopardise what has been achieved.

www.huizespoorloos.org
www.fraz-os.org
www.grotebroek.nl

The places I have

die or die



Latest signings to TNS, Rising Strike have always been a great band, but their new album, 'Bite the Hand That Feeds' has seen them reach a new level. Combining brutal hardcore and fast paced punk with unnerving, sax driven, dirty ska, they have developed a truly exciting sound. They are also superb lyrically, combining content with a sense of humour and reality. With song titles such as 'Is It Solipsistic In Here, Or Is It just Me' you know you are onto a winner. Questions by Andy, answers collectively by Rising Strike.

TNS) Hi, can you introduce yourselves please?

RS) Tommy (also known as Bone) plays the Alto Sax and sings like a death metal tiger. Boff hits things with sticks according to some primal rhythm he hears behind the silence. Wiv plays guitar and screams like an irradiated witch. Tom plays guitar and shouts like an angry dad. Brendan (bass) refused to comment.

TNS) So tell us about the new album? What can people expect?

RS) You'll find politically charged lyrical content, very noisy and belligerent guitars, a bit of ska, juggernaut drums, distorted bass, sexy but

unsettling horn lines, odd time signatures and vocals that originate from the 7th layer of the underworld. A real treat for the whole family. Its overall sound is very much a reflection of us as people: awkward and quite furious about things, but also excited to experiment and push ourselves away from what's familiar.

It also comes in a stylish box with a zombie theme, which is a bonus.

TNS) Your lyrics have always been politically fuelled, but obviously at the moment it's not hard to find material. What subjects have you covered lyrically?

RS) Although we don't really sing about any specific events or people in the album (which would be quite easy at the moment) we focus mainly on the things that effect our day to day existence and try to challenge people perception and acceptance of the media and social control. TV shows and adverts that teach us what to aspire to, how to dress and think, what music we should like. We also raise questions about why people feel the need to live in this way. Why we sit watching adverts ordering new products on our new smart phone while turning a blind eye to the bigger issues. A consistent theme throughout is the rejection of a society

based on the living death of wage-slavery and consumption (hence the zombie obsession). Not just the lyrics, but also the music revolves around the dehumanising effect of allowing economic imperatives to override all other aspects of human life. The awkwardness and dissonance that dominate every song on the album are an expression of the repressed sense of horror that we constantly distract ourselves from, through the accoutrements of cultural capitalism.

Brendan wrote 'pursuit', which is about being chased by a robot.

TNS) How important is it for music to address politics and what can be achieved by doing so?

RS) Music and politics can be uncomfortable bedfellows. It's very easy to slip into dilettantism or posturing, and equally what's important in music can get overshadowed by 'the message', to the point where we can't recognise great song-writing just because it's a song about cheesecake.

Having said that, music is an unparalleled medium for communicating ideas that the prevailing order doesn't find convenient, as anyone who grew up listening to Propagandhi will tell you. There's a connection, too, between your political outlook and musical taste. People who think that the world

is a hunky-dory place where everyone can live the American dream are probably going to enjoy the fluffy excrement that spews from the charts, and find punk, for instance, to be unnecessarily confrontational and unpleasant. We can build on this, and use music as a way to make meaningful connections with others who have a similar outlook. By encouraging political discussion as a central part of communities forged around music, we can make something more of them and perhaps even make a difference beyond changing the soundtrack to our awful lives...

TNS) You have just added a saxophone to the lineup and it really completes the sound in my opinion. What was the thinking behind this? Was it a long term aim?

RS) There was very little design involved. Rising Strike has always been based on pre-existing friendships rather than some pre-conceived ideal, and when another one of our friends suggested bringing his sax to practice, it sounded like a jolly jape. Playing with so many fantastic horn-based ska bands (SOU, BTRL, Harijan and so on) made it seem natural, and we found, completely by accident, that Bone brought a new dimension that we could never have predicted. Adding the sax

made everything more musically intelligent, while at the same time allowing us to get heavier without losing the intricacy that we all enjoy. It's important to us to be open to changes in the sound and to explore new creative spaces as they emerge, so the sax might not be the last addition...

TNS) You are actively involved in the DIY scene putting on gigs in Stoke. How important do you think it is for bands to take responsibility for

promoting gigs in their local areas?

Crucial, not just for punk, every genre needs people to get involved in live music is really struggling in most towns and cities as people just aren't going out to see live bands. It's important that we keep putting on shows as often as we can (unfortunately not as often as we want) and helping other bands when they want shows or tour dates. No-one in their right mind would get into DIY gigs for the money, which means that those of

us who recognise its value as an end in itself have only ourselves to rely on.

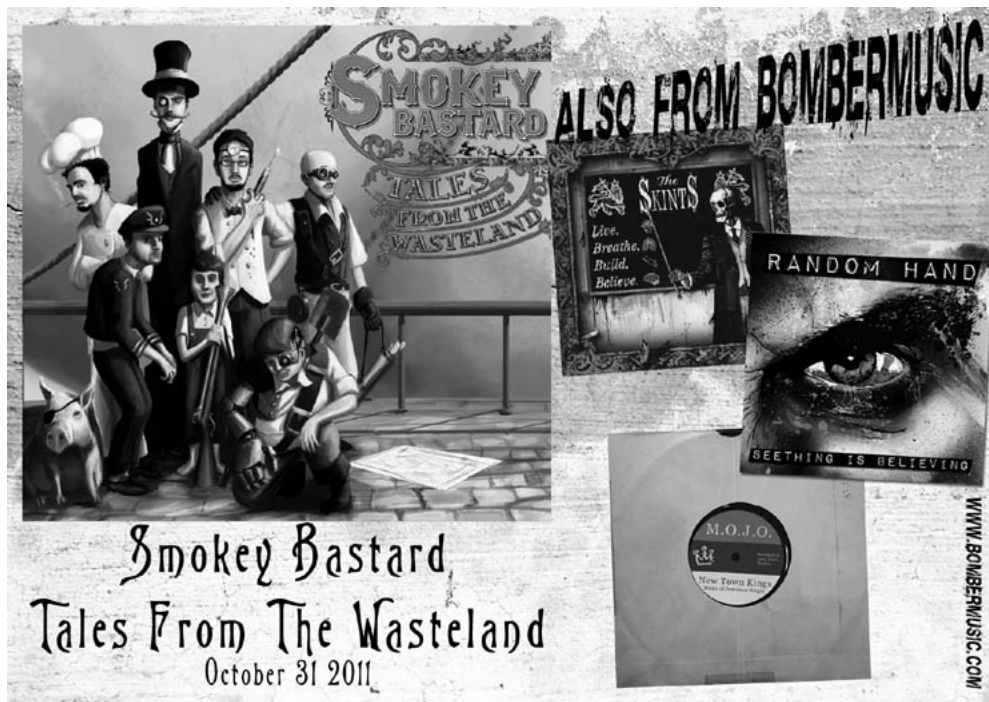
TNS) What can we expect over the next year or so and what would you ultimately see as a success?

We plan to play as many shows as we can, continue to write songs and maybe make another record, hopefully with Edgarville Clive Hall at Die Skreemin again: he's an awesome producer and we all bitterly miss hanging out with him. We all want to

tour, especially Europe, and perversely nothing sounds more attractive right now than travelling round, trapped in a van together, making noise at people. As far as the idea of success is concerned, the only thing that matters is that we continue to enjoy ourselves as a band. New experiences, good friends and loud music. What more can you ask?



RISING STRIKE
POLITICALLY FUELLED HARDCORE, MIXED WITH SKA FOR FANS OF
LEFTOVER CRACK AND BEAT THE RED LIGHT



ONLY STRANGERS



INTRODUCING:

Recently formed 'Only Strangers' come highly recommended by TNS. Their brand of melodic, gruff punk is expertly done and we can't wait for them to hit the gigging trail properly. Check them out!

Based in: Stoke on Trent

Lineup:

Dec O'Reilly, Guitar and Vocals
Adam Gater, Bass and vocals
Joe Hawthorne, Guitar
Paul Beard, Drums

Featuring members and ex members of Sense of Urgency

Sounds like: Jawbreaker, Hot Water Music, Latterman, Lawrence Arms

Upcoming gigs and releases: Full 7 Track EP available to download for free at <http://soundcloud.com/antboothroughmixes/sets/o/>

Website: www.myspace.com/onlystrangers
onlystrangers.bandcamp.com

www.reverbnation.com/label/hornhoofrecords

Contact: onlystrangers@hotmail.co.uk



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TNSBAND NEWS

2011 has seen some of the TNS bands spreading their wings, with lots of touring both in the UK and further afield. Here's what some of them have been up to and what they have lined up.

Stand Out Riot and **Beat the Red Light** have just completed a very successful two week tour of mainland Europe, promoting their new albums, which showcase some of the most exciting ska-core imaginable.

Beat the Red Light have had a slight line up change as guitarist, Jona has now left the band and has now been replaced by Snake, who did his first gig with them in Leeds. In September they will do a weekender with the amazing **Rising Strike** and **Sense of Urgency**, including the TNS gig at Gullivers on 17th September.

Melodic punks, **Leagues Apart** have just completed three shows with the Menzingers and leave to tour the East Coast of the USA with them, The Flatliners, The Arteries and Broadway Calls on the 18th October. When they get home they will be writing for the new album which will be out at some point in the new year.

Fast punk/hardcore trio, **Revenge of the Psychotronic Man** have also recently returned from mainland Europe after a very successful tour of Germany, The Netherlands and Belgium to promote their international split EP. They will be gigging fairly frequently around the UK for the remainder of 2011, whilst continuing to write for a new album, which is likely to be released in the summer of 2012.

Norfolk, 2 tone/punk crew, **Faintest Idea** have also just been on tour, tearing up the UK with The Roughneck Riot on the 'Dance off of Death' tour. They are also part way through writing their new album.

Following their two week Chin and Bones tour aggro-folkers, **Bootscraper** are recording their as yet untitled second album at the end of October with Robert Hobson at Silent City Studios due for release early 2012. They say "if the world hasn't already ended by then, It will do shortly after!"

They also have a new website www.bootscraperuk.co.uk Check there for upcoming dates, album news and new merchandise.

SOME RANDOM NOISE FROM LIVERPOOL

BY VILLY RAZE

I have attended a variety of punk and alternative gigs in the U.K and I get frequently asked about bands and gigs in Liverpool so I am writing this article in an attempt to give some exposure to some club nights, labels, collectives and the hard working bands and promoters involved in the underground sounds of Liverpool.

Yam Yam punk promotions

Yam Yam punk is run by two handsome bearded chaps called Andy and Owen. These lads have worked extremely hard in the last year putting on at least 2 gigs a week in Liverpool and bringing in bands from all over the U.K and Europe. I ventured down to a Yam Yam show last night (August 31st) The line up was Rasta 4 Eyes, Hated

Til Proven, Roughneck Riot and Faintest Idea. This show involved beer, skanking, human pyramids, a wall of death, naked men, crowd surfing, bruises and a whole lotta noise. Look up Yam Yam punk online if you are looking to play some gigs in Liverpool.

Antipop Records

Antipop Records started in 2009 and is known for its impressive roster of bands, its guerrilla promotional tactics and for hosting some of the best nights in Liverpool in the last couple of years. Some of the Antipop bands include Super Fast Girlie Show, Billy Liar, The Dead Class, Ed ache (I. C. H) The Temps and In Evil Hour.. For more info and updates check out www.antipoprecords.co.uk

Free Rock n Roll

Free Rock N Roll happens every second Thursday in a club called Mello Mello. Always a reliable night to check out an eclectic mix of bands and have some drinks in a fun and friendly

environment. I will be making an appearance tonight (September 1st) to watch Old Radio and The Zipcodes. I can't think of a better way to clear my Yam Yam hangover but with some rock n roll....that's free!

Psycho Motel

Psycho Motel is a garage/punk n horror night that happens monthly in different venues around Liverpool. Bands that have played this include Zombina And The Skeletones, El Toro and The Wasters among loads of others. Expect loads of bizarre outfits, fuzz pedals, vinyl records, fake blood and real blood

There has been some amazing bands emerging from this town recently and you are sure to find enthusiastic and friendly crowds down at these nights. I'm just trying to do my part by writing this article.

Get involved. x



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Our good friend, Scott Thompson is currently building a portfolio of music videos to start his own company and is looking for bands/solo acts to make a video with (for very cheap). Any help would be greatly appreciated and you'll get a sweet video out of it!
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FEATURED FANZINE: ONE WAY TICKET TO CUBESVILLE

When did the fanzine start?

Whoah. 1987. I originally did a zine with the imaginative title Rise Above with three other bored punk rockers in Southport. We lived in the deathly dull and crippling conservative suburbs and it was a stark choice between doing something constructive and creative or committing acts of petty vandalism and recreational gluesniffing. Not that I condemn the latter choices when in moderation. So punk rock stopped us from destroying our brains. My three co-editors were in bands (Doctor and the Crippens, Blitzkrieg and Paradox UK), and I wanted to do something more off-the-wall than the typical punkzine, so One Way Ticket to Cubesville was born.

How many issues have you done?

In 24 years? 10. OK, I know that's really pathetic, but I've been involved in other things. And the dog ate my articles. You can call me a lazy bastard if you want, but I reckon there's as much work goes into a zine as does an album. So that's like 10 albums. Which is pretty good. I did other stuff like the collaborative epic, Junkmail Backlash, which was a 100-pager about sending off for junkmail for other people's addresses under rude names. Great toilet reading that one.

Where are you based?

Manchester. It rocks. Cubesville has also been based in Merseyside and West Yorkshire. They rock too.

What is the ethos of the fanzine?

Absurdity and Anarchism viewed through punk-tinted glasses. Punk pushes boundaries and its energy, creativity and DIY ethic run hand-in-hand with the fierce determination, romance and often hopeless courageousness of anarchism.

Absurdity exposes the ridiculousness in us all. Lots of what we do is totally fucking mindless, but we still do it. We spend great chunks of our lives carrying out meaningless tasks because we're expected to, or told to, or paid to. So why not consciously invest a lot of time and effort to producing meaningless shit that you actually like? And for no reward other than it amuses you or that it pisses off people who you don't like. Oh, and there's no God, so tell me your life has meaning.

What sort of bands do you feature?

Whatever tickles me at the time. I started Cubesville to get away from the standard zine format and I never wanted it to be like a music paper. I read a comment from the music journalist Dave Haslam recently boasting that his fanzine received a rave review in the NME in the 1980s. That aspiration bores me; his fanzine should have meant more to him than that.

My musical taste gets broader the older and gnarlier I get. Next issue will have spotlights on Gaelic, Welsh and Basque language punk. Probably because the NME won't. Last issue featured Japanese pop-thrashers Melt Banana, queer one-man band Ste McCabe, evergreen anarcho-punks the Subhumans and a six-page special on punk rock cinema. Cool.

Who have been your favourite bands to interview?

NoMeansNo years ago as I was totally inspired by them and got mildly drunk on Polish vodka with Rob. Same for Melt Banana too. HR from Bad Brains for the first ever issue because I was so drunk on homebrew I totally fucked it up and pissed him off. Good. Doom for interviewing them twice in the zine with a 23-year gap. Ste McCabe for being honest and angry. Charlie Harper for really opening up. But featuring cut out action figures of The Revenge of the Psychrotronic Man was a crazy, intoxicating, unbeatable, high.

Where can people get hold of a copy?

Just Google "Cubesville". The zine isn't available on the internet. Because it's a zine. But I've put the first few issues up and have turned interviews into audio features. Email me at: Cubesville@hotmail.com



May Bank Holiday saw the 6th annual Strummercamp Festival take place in Cheadle Hulme. TNS were honoured to have been asked to book the second stage for the second time. Tim 'Bev' Bevington captured some of the action!

PUMPKIN RECORDS

One of my favourite UK labels is Pumpkin who relocated to Manchester fairly recently.

They have helped release music for so many great bands and their back catalogue has so many essential releases. Please check them out and support what they do. Here is what Pumpkin Records is all about.

When and how did Pumpkin start?

We're pretty sure Pumpkin started in 2004 (although could be debatable)... It first started out to put together a compilation of bands from the South West of the UK, this was to be called South West Punks One, and it literally went on from there. Soon after our first couple of DIY releases things picked up, we relocated from Devon to Manchester and ended up here.

How would you describe the ethos of the label? You are very politically and socially aware people. How do you feel the label reflects this?

Our ethos and ethics lean highly towards mutual aid. We are involved with plenty of other areas like animal rights, anti-fascism, etc, but mutual aid is something that is grass roots and relates to everyone and everything. People can make a difference and can change things, but without being able to work with each other how can we move on?

Do you feel the label has a specific sound? How do you tend to end up working with your bands?

We try not to 'brand' ourselves with a particular sound, but to be honest we seem to mostly have punk bands who like a bit of offbeat, but that's simply by chance more than anything. Bands involved in

the collective range from reggae to crust, so fairly broad overall.

What bands are on your roster at present?

We'd like to start by saying we don't have a roster, we are a collective and everyone chips in where they can. We are simply a connection in a much wider web... Bands involved with the collective include Burnt Cross, Autonomads, Star Fucking Hipsters, 2 Sick Monkeys, Global Parasite, Leatherface, Black Star Dub Collective, John Player Specials, Spanner, Radical Dance Faction, Cop On Fire, From The Cradle To The Rave, The Fractions, Dead Subverts, Officer Down, Agrototoxic, Power Is Poison, Braindead, Moral Dilemma, Rash Decision, The Infested, Defcon Zero, Beng Beng Cocktail, Atrocity Solution and Disco Oslo.

Like we said it's not just a roster, it's a collective including promoters, other labels, co-op's etc including SLit Promotions, Antikoeper Export, EHC Records, Righteous Anger Records, Riot Ska Records, Prejudice Me Records, Shift Magazine, Pedal MCR, the list goes on. We aim to one day be a DIY network first, label second. Suppose the 'records' on the end of our name might need to change!

You combine the label with gig promotion and a recording studio. Can you tell us about this and how important you think it is to be more than just a label?

The gig promotion is down to Dean SLit, when we moved to Manchester from Devon and he helped us out in so many ways like letting us co-promote their shows, putting us on all their flyers, helping to get releases out and so on. This is a perfect example of mutual aid and the way we like the collective

to work.

The studio is simply a reaction a few years back at finding it hard to find the money to go and record at a 'professional' studio with my own band, and then literally 'doing it yourself'. We find high end studio's are priced out of our market, and imagine that is the case for a lot of bands so we want to try to provide an affordable service for as cheap as possible.

It's extremely important in our opinion to do more than just release bands. If you're in a position to provide information to numbers of people and release bands who can take this all over the world, we think it's a good thing and it should be used positively.

What does the future hold for Pumpkin, how can people check out what you do and what releases do we have to look forward too?

All sorts. We've got bands playing all over the world, so go see them! We have releases from Autonomads, Black Star Dub Collective, Radical Dance Faction, Defcon Zero, Burnt Cross, Officer Down, Global Parasite, Dead Subverts and more to come... We have a website too. It's www.pumpkinrecords.co.uk and on there we have all the bands, labels, magazines, promoters and anyone else involve with the collective. Check them out if you get a chance. And in the mean time if you fancy a good political read get a copy of Shift Magazine.

Questions: Andy

Answers: Matt and Bo



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Black Dynamite – Mint!!

I recently played this demo one morning at work. One of my work colleagues poked his head around the water cooler in my direction and asked 'is this the Eureka Machines?' This got me thinking two things: Your band being mistaken for one of your influences can only be a good sign and... How does he know

who the Eureka Machines are? This is a nostalgic 2 track demo from Manchester's Black Dynamite. It rips the musical guts out of mid 90's Brit rock (ala The Wildhearts, Therapy?, Terrorvision and 3 Colours Red) and brings it right up to date adding modern pop melodies into the mix. First track Bored starts quietly before exploding into loud, layered guitars and duel vocals, which got my head nodding in no time. The last track, Lost Control Again, is my favourite. It has a massive chorus that defies anyone not to be singing along before the song is at its end. All in all a solid effort that has me looking forward to a long play album. As it reads on the liner notes, 'Play it loud... Like Kiss intended.'

Dave Allcock

Breadchasers – Time To Stop (Outfit)

Nottingham based Breadchasers are far more experimental than many of their ska punk contemporaries, proving that there's life and direction in the genre yet with this impressive and refreshing debut full length. Acoustic guitar, charged with delivering upstrokes, joins steady bass and expert drumming to complete the Breadchasers' unshakeable rhythm section. This core strength liberates the other instruments in the band, freeing an electric guitar, a sax and a keyboard, letting them run riot.

The sax player rarely sticks to the tried and tested hook-laden format of standard ska, opting instead to solo soulfully and liven up the offbeat. The keys add great depth to the Breadchaders' sound, charging around the tracks and using a good variety of effects. Despite the lashings of raw angry vocals, the combination of sax, keys and acoustic guitar gives Time to Stop a remarkably mellow quality, with many tracks, such as 'Self Raised' and 'No One Believes' while the humour in 'Call me Malcolm' is reminiscent of the Aquabats. Malcolm are a must for anyone who likes an upstroke or two and are currently looking for shows, so promoters, get in touch!

Leo Harvey

Call Me Malcolm – Check Sells EP

This quirky Kentish quartet play fast, upbeat ska punk and are guaranteed to make you chuckle and dance until you choke. Despite only forming in April this year, Malcolm features members of Battleska Galactica (don't knock them until you've heard them), Kingskin and Come Back From Kenya and so are no strangers to the scene. Each of the three tracks on this introductory EP is exceptionally well recorded and produced; the brass sounds smooth and beefy while guitar, bass and drums are clear and punchy. 'Does My Offbeat Look Big In This?'

is well written and impresses with catchy horn hooks, mellow breakdowns and witty lyrics. The healthy amount of ironic self-deprecation in the song will no doubt become a trademark of the band, mocking the listener's guilty third-wave pleasure whilst simultaneously revelling in it themselves. 'Tally Man' contains a chorus of the classic 'Day-O' which begs for audience participation and will no doubt be a live favourite, while the humour in 'Call me Malcolm' is reminiscent of the Aquabats. Malcolm are a must for anyone who likes an upstroke or two and are currently looking for shows, so promoters, get in touch!

Leo Harvey

Cerebral Ballzy – S/T (Cooking Vinyl)

Cerebral Ballzy seem to divide opinion with people I have spoken to, but I am firmly in the pro-ballzy camp. I love skate punk, I love 80s hardcore and I love an fast, nasty, energetic music and confident, ever so slightly rough around the edges delivery so this was always gonna go down well with me. It's also got artwork by Raymond Pettibon and is produced by Joby from The Bronx, which gives it extra kudos. With nods towards Minor Threat and Bad Brains, their sound relives the energy of the 80s New York hardcore scene and fans of that sound are gonna love this. With

12 tracks in 18 minutes it's relentless stuff. My personal favourites are 'Insufficient Fare' and 'Drug Myself Dumb', but it's all good tbh. There is a lot of hype about this band and it will be interesting to see where they go from here, but for now, this is one of my favourite releases of the year and I have listened to it lots and lots!

Andy

Chief – Apply Within (Household Name)

Apply Within is the eagerly anticipated follow up to 2007's Provocation For The Nation and it has been worth the wait. The album starts off with a punch to the face before knocking you down to the ground and repeatedly kicking in the nut sack, only letting up for the occasional breather forcing you to inhale in time to the infectious melodies within. This is a riff-tastic hardcore ride with choruses that will make you want to sing-a-long whilst stereotypically punching the floor and swinging your arms in an aggressive manner. The lyrical content is political in every sense, but don't let that put you off. This isn't the same old 'the system is fucked' Anti-Flag bore-core, each song delivers a clear message which is drilled into your brain in a live environment. That's the best place to hear these songs, but this EP is well worth a listen too.

Andy

middle. The melodies from Exposures are infectious and Medicine features the lyric 'Beats like boom shakalaka' which can only be a good thing. Finally Faithful Denial has a duel guitar intro that Iron Maiden would be proud of. Apply now!

Dave Allcock

Louise Distras – Heart Strings on a Hand Grenade

After summer performances at Rebellion and Strumercamp festivals and numerous gigs, singer/songwriter, Louise Distras is building quite a reputation. This three track EP is a good showcase of her well written songs and thoughtful lyrics. For me it's the delivery that makes her stand out a bit. The gravelly and passionate vocals work well with the at times aggressive guitar work. It's difficult to not compare the vocal style to Brody Dalle although in some ways this is a lazy comparison because the three tracks on offer here show that Louise Distras has a decent vocal range. In terms of song-writing there is certainly a nod towards Billy Bragg, particularly in third track 'Black and Blue'. All three tracks are good. Personally I prefer this sort of music in a live environment. That's the best place to hear these songs, but this EP is well worth a listen too.

Andy

Ellwood – Lost in Transition (Fat Wreck Chords)

Chuck's smooth, lazy, Californian vocals are instantly recognisable to any Mad Caddies fan, gliding effortlessly

above the bumpy reggae rhythm of this entire album. Despite first impressions, Ellwood are not the Caddies with their horns lopped off. Regrettably, such comparisons are inevitable, but Ellwood deserve to cast their own shadow. Guitar and keyboard complement each other perfectly throughout the record, although it's the delightfully bubbly organ shuddering on the offbeat that gives the album its defining character. Lost In Transition is cooler, calmer and more collected than the many of the Caddies' albums, with tracks definitely more in the vein of chilled favourites such as 'Don't Go' and 'Backyard' from Keep It Going, released in 2007. For a band's debut, Lost in Transition sounds incredibly mature and quite rightly so; these musicians are veterans. Chuck is joined by current Caddies Graham on bass and Todd on drums, together with Dustin from the Cherry Poppin' Daddies on keyboard. 'Sunshine Garden' and 'Mag Girl' are both particularly fine examples of Ellwood's laid back ska, the latter featuring heavier guitar riffs that rumble away threateningly, but never once shatter the track's overriding serenity. For anyone fancying a break from their Skints' album that's been on repeat since 2009, this album is perfect for what's left of the summer.

Leo Harvey

Well... it's hard not to love it, the Dave & Angela EP was an Easter tour anthem and when the album came out it was in the background of many after parties/van drives and such other times where you feel good so I guess these tracks have always been affiliated with positive times. Kind of a biased review right... But seriously, get a copy it will get you through some times! One of the best UK pop punk records and at the moment that is saying a lot!

Ed Hall

The New Town Kings – M.O.J.O. (Bomber Music)

This latest offering from Colchester's stage breaking nine-piece is full of bouncy, brassy, energetic two-tone. While vocals, organ and guitars play largely a supporting role, the horn section takes the lead with thick, meaty hooks and nifty solos. The duelling trumpets in 'New Town Hop' are particularly impressive. On the whole, MOJO is less aggressive than their 2007 release, Sound of the New Town, on Do The Dog Music, although it remains just as hard not to dance to. Relentless upstrokes, pounding basslines and smooth choruses will all conspire to tire you out, with only the rocksteady respite of 'Stringalong' to catch your breath in. 'Stop' is a particularly strong track and introduces a contrasting hint of melancholy, dealing with issues of racism and social segregation. If you haven't skanked enough this summer, grab this album, head down to the next New Town Kings gig and

Great Cynics – Don't Need Much (Household Name)

prepare to ache.

Leo Harvey

Pettybone – From Desperate Times Comes Radical Minds

The observant amongst you will remember that I was a big fan of Pettybone's three track EP, which I reviewed last issue. Well this is even better. Combining brutal hardcore punk and raw, aggressive grunge, their sound is full on and original. Imagine a very, very angry Bikini Kill. They've played with the likes of Converge and Off and are building a fine reputation for their live show, which I need to check out soon. Amy Bajeski mixes up the vocals with aggressive hardcore bursts and more melodic parts. Lianna Davies's driving bass parts are also a real strength of the sound. Interesting guitar parts and hard hitting drums complete the overall sound very effectively. The order of the album is clearly very well thought out, with some of the slower grunge/stoner tracks such as 'Northern Line' preceding and building up to the more hardcore outbursts such as the title track, adding to the impact of the songs. It's in the hardcore blasts such as 'Le Regard' and 'C.O.W.' that I'm most excited by the band, but this is a very good album to listen to a whole entity. Pettybone are a band with lots to say and who are one of the most exciting new hardcore bands in the UK at the moment.

Andy

Smoke Like a Fish – Blood, Fish & Bone (Do The Dog Music)

After announcing they were splitting up over a year ago, Welsh two-tone legends and firm Do The Dog Music favourites, Smoke Like a Fish, have pulled out all the stops to finish their final album together. Blood, Fish & Bone is essentially two-tone but delivered at the speed and ferocity of contemporary ska-punk with a great many tricks picked up from other styles and genres along the way. As a result, the album stays vibrant and original whilst clearly paying homage to a truly great musical era. Songs range from the angry 'Subvert' to the gentler 'Rainey Night' and most include gang vocal choruses sung with the band's distinctive ramshackle harmony that makes you want to join in. 'The Opera of Dickie the Third' is a particularly pleasing anti-establishment number, featuring a satisfying lyrical narrative and fiddly duets from trumpet and guitar. Despite the vast quantity of brass and keys jostling for space on this record, the band do manage to award a fair amount of time to their guitar, which regularly solos and often provides strong catchy riffs forming the backbone to songs like 'Top of the Hill' and 'Manufactured Messiah'. This album is a fantastic farewell from such a long-standing and well respected band that have had a massive influence on the scene today. There may still be time to catch Smoke Like a Fish at one of their very last shows so make sure you get this album and learn the words, they deserve to go out with

REVIEWS



a bang.
Leo Harvey

Southpaw Fakers EP

When I first heard this it was like... Okay, listen again... Then again... Then again... Then according to iTunes, 78 times more. It is fucking great! In terms of guitar it is one of the most unique things I've heard for a while and the vocals aren't cowering away from just being themselves. It's one of those records where you actually hear integrity through the music and it's bloody refreshing. All with a tight ass backbone. This thing is free too so all you have to lose is 12.6 minutes of your life. Don't be cynical and get involved! southpawfakers.bandcamp.com
Ed Hall

SS-Kaliert – Subzero

Subzero has been playing on my iPod for the past week non-stop! SS-Kaliert hail from Germany and release their third album through People like You Records this summer. This is an aggressive launch into punk rock in the same vein as The Exploited and Sick Of It All with songs of varying speeds from hard and fast to hard and fucking fast, this is mean, angry and youthful hardcore at its best. The lyrics vary between German and English, but that doesn't matter as the vocals are released with such force and enthusiasm that it's hard to make out what is being sung. By the time you get to the title track, you should find everything around you has been smashed by your flailing arms and your

war cry has improved to a roar. Subzero is a fat beast of a song, which lyrically seems relevant to the current rioting and is one of my favourites on this album. Good News (Ladies and Gentlemen) slows the pace down with the only radio friendly track, which crosses Pennywise's Fuck Authority with The Bones style of rock n' roll before ending the album on the sublime Jetzt Oder Nie! A fantastic multi layered track on speed, which almost sounds 'metal' in parts. Powerful stuff, far from being subzero.

Dave Allcock

Stars Burn Stripes - Buy Now, Pay Later (5FeetUnder)

I first came across Copenhagen's Stars Burn Stripes on a split 7 inch with the fantastic Mighty Midgets (who feature on TNS016: The International Split EP). I thought they were good on that release, but this album takes things to a new level. 5FeetUnder Records are releasing some fantastic melodic hardcore and skate punk and building a fine roster. The label is run by members of Mighty Midgets and you could certainly make comparisons between Stars Burn Stripes and their label owners/mates. It's fast, melodic and has a hardcore undertone. It's not as hardcore in sound as Mighty Midgets, but still has great energy, which will appeal to fans of Rise Against and Strike Anywhere. Stars Burn Stripes excel when it comes to big choruses and I'm a sucker for a big chorus. Opener, 'Ten Years' and has a particularly good chorus and 'Buy Now

Pay Later' is also a stand out track. There is a chance the album might be a tiny little bit too 'poppy' for some hardcore fans, but for anyone who likes catchy, fast, and energetic punk with a bit of a Fat Wreck topping, this is well worthy of your time. It's spent a lot of time in my CD player. Great stuff.

Andy

The Static Cult (Mute Mouth)

Yeah, this is pretty good. Really anthemic and all the basis' for a sweet punk rock band. The second track 'Suffer the Sorrow' has some really interesting rhythms in the beginning and all the gang shouts are big... The CD has a certain ambience to it, slightly under produced but really tight and some genuinely good songs. 10/10 for effort, I'll be keeping my eyes and ears out for future endeavors of this band as this CD has sure got me interested!

Ed Hall

Top Buzzer – Outside is a World (Back 2 Forward Records)

This noisy three-piece from London and Jersey supply lively punk rock with a nostalgic nod to classic pop. The vocal clarity throughout the album is refreshing and suits the scathing, witty commentary adorning each track. In turn, the lyrics' juxtaposition to catchy riffs, close vocal harmonies and relentless pace ensures a heightened sense of sardonic reflection. While their cover of 'Pop Musik' is entertaining, 'Remission' and 'Deeply Shallow' are both shining examples

of what Top Buzzer have to offer; fast, thought provoking fun.

Leo Harvey

Zegema Beach EP

Zegema Beach (a reference to Starship Troopers) play a smooth mixture of reggae and dub with a rockier edge very similar to The Skints. This fantastic demo consists of two studio tracks and a well recorded live track and throws memories of festivals and all this summery round my skull like a whirlwind. Within the first few seconds of track 1, Y'all, the lead guitar which sounds at times reminiscent of Duane Eddy brought the sun out from hiding and forced the rain clouds away. The beautiful female backing vocal perfectly harmonises with the strong 'in your face' lead male vocal and continues to pour like ice cream throughout. People, Don't! which sports the bands rockier side. The final live recording of Thinking found me reaching out to the world wide web as I found a need to see this band live and dance like an idiot to try and prolong this summer. The sun has got his hat on down a Zegema Beach, time for a holiday.

Dave Allcock

23/08/11 H2O, Chief, A Victory at Sea

Moho, Manchester
Recently I've been left a bit disappointed by some bands I used to like ages ago when seeing them live and if I'm completely honest, I was a bit wary it would happen again at this gig. How wrong I was.

The gig was opened by

local band, A Victory at Sea, and they must have been buzzing off getting such a huge crowd so early in the night. Their brand of hardcore mixed with a more pop punk style was ideal for this gig and they went down really well. I look forward to hearing their new CD. They were followed by Chief, who have just released their impressive new CD on the legendary Household Name label. Their brand of hardcore is more similar to bands like The Steal, but they mix things up with a touch of dub and lots of good melodies. They worked hard to get a Tuesday night crowd worked up and eventually succeeded with an impressive set. Chief look to have a very exciting future. H2O are a band I used to love a few years back, but I've not listened to them loads of late. However, I was almost immediately blown away. This was in no way a band reliving past glories. They were on it! They have always been more hardcore live than recorded and that was especially true at this gig. A cover of Fugazi's 'Waiting Room' was a nice touch although I think the rest of the crowd preferred their Madball cover. Classics such as 'Faster Than the World' and one of my favourite songs of all time, 'One Life, One Chance' were superbly executed and some new material sounded very promising. Awesome stuff from a band who are still hugely relevant to the punk and hardcore scene.

Andy

24/08/11

Leftover Crack, Oi Polloi, Chewing on Tinfoil – Stereo, Glasgow Wreckin' Pit/Punk Rock Rammy

I woke up this morning giddy as a schoolgirl. It had been a long 2 years since I've seen Leftover Crack so was quite excited about their "return". I say "return" because like the stereotypical crack addict, LoC should have been dead years ago. I'm sure some of you remember their LAST EVER UK TOUR back in 2007. Funnily enough they have managed to come back every year since then like clockwork. Don't get me wrong, I am not complaining. I now make the extra effort to catch a LoC show...you never know...it may be their last.

We arrived to a steadily filling venue when Dublin Ska/Punk/Folk leprechauns Chewing on Tinfoil took the stage. I have seen these guys a few times and have never been disappointed. Tonight was no different. Their energy was mesmerising... their harmonies were sweeeeet and I swear from the first up stroke I couldn't stop myself from moving (and I wasn't even drunk by that point). Nice one guys... it must have been the luck of the Irish... p.s I love you. By the end of Chewy's set there was a commanding audience ready for Scottish anarcho-punk heroes Oi Polloi! Me only knowing the name and not the music decided to check them out on Spotify prior to the show. Some crude recordings only allowed me to

establish that they weren't my thing however I was pleasantly surprised. It seems that 30 years in a band WILL make you a good live performer. Who knew? Their set consisted of a wide range of political and social bashings from David Cameron, legalisation of the "herb", LINUX open software and even a miniature Union Jack flag burning session (which lasted the whole of 5 seconds) all in a driving punk rock fashion. There was also a point when they gave out free whisky, which ultimately boosted their cool points in my opinion. The only thing that upset me was that I didn't get any! Oi Polloi 4/5 – Glasgow punks -7/5.

Arriving fashionably late as always was Leftover Crack. By this point the audience was working on getting to the same level of wasted they thought Stza Crack would be. It turns out the majority them weren't far off! Although Stza had completely lost his ability to enunciate it didn't stop LoC from delivering a bitchin' performance. They banged the LoC favs like "Life is Pain", "One Dead Cop", "Gang Control" and "Atheist Anthem". What made tonight particularly more enjoyable were more Choking Victim tunes being snuck in like "500 Channels" and "Crack Rock Steady".

Their devil may care and "go fuck yourself" attitude made for some quality entertainment. As for the performance, it wasn't the tightest... some lyrics were forgotten and the harmonies were often

out but fuck it. If you are a fan of the band, you would know when they were good, when they were bad or when they were insanely shit faced (which usually falls under the bad category). Ladies and gentleman raise your pipes in the air...I am happy to say that tonight the people at Stereo got what they paid for... Leftover Crack.

Josh Barron



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